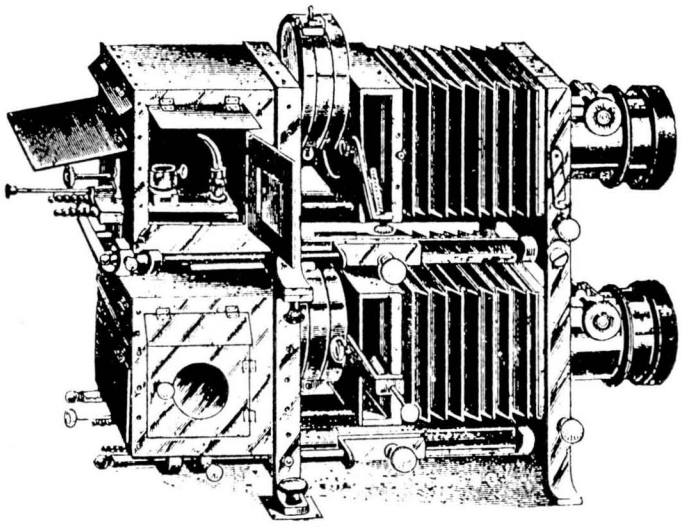

THE IMPROVED "BOSTON IDEAL."

THE MAGIC LANTERN BULLETIN

Vol. VIII, No. 1
June, 1986

MILLER'S
GRAND ORIGINAL
Sciopticon Entertainment
CONSISTING OF SCENES OF
ART, TRAVEL, AND MIRTH,
On a scale of magnificence only recently rendered possible by the rapid advances in chemical and optical Science.
By the aid of the wonderful optical instrument employed by the proprietor of this Entertainment, correct representations of the
Grand, the Beautiful, and Amusing
In Nature and Art, are projected before the eyes of the audience, enabling them to enjoy, at a trifling expense, the most beautiful and noted Natural Scenery, Cities, Public Buildings, and Works of Art.
WILL BE EXHIBITED AT
ese Joss House, interior, the Wonder of the Yo-
edral Rocks, Weber Canon, Bee Hive Geyser,
Mormons, Brigham Young and his Favorite
l Theatre, the great Trees of the West, be-
than one-half mile in circumference, the
Pacific, and the driving of the last spike in
Engines in use on the U. P. R. R., the
the different tribes of Indians, among
in the murder of Gen. Canby, Public
nd, etc., Scenes of Interest in the Oil
ton, the White Mountains, and all
ion, Scenes of Interest in England,
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Editor's Note:

I relinquish my usual editorial lead-off spot this month to our distinguished Chairman for a very important announcement.

***

Dear Members,

In early April, the officers of the Magic Lantern Society of the United States and Canada took advantage of being together at the 1986 British Magic Lantern Society convention in London to discuss the possibility of an American convention in 1987. After a brief meeting among the three of us, we decided to utilize the presence of several other American-based members to begin planning in earnest. Over lunch, Alice and Joe Koch, Jack Judson, Bob and Irene Gunshanan, David Brooke, Terry Borton, Larry Rakow, Ricky Jay (one of our newest members) and I sat and talked about a third American convention.

I made a strong pitch for Boston (the chairman must have some prerogatives), based on the fact that the Museum of Our National Heritage is going to exhibit a part of my collection for six months

(February 1987-October 1987) and that several of our members live relatively close to Boston. There was no major objection so we focused instead on timing and thoughts about the format and content of the convention.

We agreed on a June convention and I am pleased to announce that a date has been set: June 26-28, 1987. Although the specific location of our convention hasn't been settled, everyone will be kept informed as plans progress.

All present at the lunch agreed that we had beheld a fabulous extravaganza, put on by our esteemed brothers and sisters of the English Magic Lantern Society. We all felt inspired and were unanimous in our commitment to put on a first-rate American convention.

To do that will take the work of many of our members. We will need to design materials for the convention, decide on a theme and ferret out those who wish to give shows and talks. We thought of having stalls in addition to our traditional auction to provide more opportunity for people to buy and sell. We really need to hear from you. We are looking for people who want to help in a number of ways: contributing to the program; making arrangements; scheduling the days' events; providing graphic design; stuffing envelopes; contributing muscle.

We have already had two first-rate conventions. We hope this, our third gathering, will provide a bigger and better showcase, not only for our members who live in this country, but for those who also live in Canada, throughout Europe, and in Australia.

Help make the 1987 Convention a roaring success. Write to me now and volunteer. Additionally, it would be helpful for those of us planning this affair to know whether you intend to attend, regardless of whether you can volunteer or not. Drop me a line or give me a call.

With much thanks...

Richard Balzer
Chairman, MLSUS&C

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THE MARCY SCIOPTICON: AN IMPROVED MAGIC LANTERN BY A NEW ENGLAND INVENTOR

By Alan Kattelle

The first recorded description of a magic lantern is generally agreed to be that in Athanasius Kircher's book, Ars Magna Lucis et Umbrae, published in Rome in 1646. Kircher, a German Jesuit scholar, described the basic elements: light source, transparency, and condensing lens, however these were not combined into one integrated device, nor is it entirely clear that Kircher understood the proper relationship of these elements. But it was a beginning, and for the next 150 years or so, philosophers, tinkerers, scientists, and shwmen improved on and embellished Fr. Kircher's device until, by the dawn of the 19th century, the magic lantern was firmly established as a popular form of entertainment. Its usefulness was limited, however, by the generally low level of illumination available: candle, tallow, whale oil, or kerosene lamp. Audiences were limited to the few that could gather in a small room.

The year 1801 saw the invention of the oxy-hydrogen blowlamp, which led to the invention of the limelight in 1826. With that device's powerful white light, the magic lantern's potential expanded a hundredfold. The next few years would see lanterns of great sophistication entertaining theater-sized audiences. However, the limelight was not without drawbacks: it was relatively

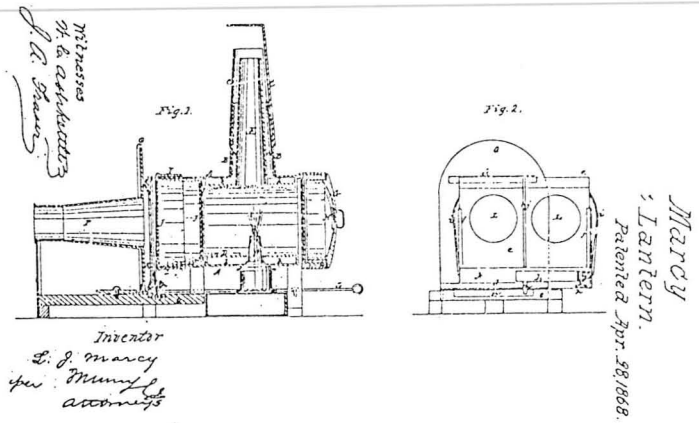

Figure 1: 1868 patent drawing of Marcy's Sciopticon

expensive to purchase and operate; it was bulky; and, in the hands of an inexperienced operator, it could be hazardous. All of this made the limelight ill-suited for home use.

The magic lantern by the mid-1800's thus had two quite distict spheres of operation: equipped with candle or kerosene lamp, it was a popular parlor amusement, almost unchanged in appearance from the 17th century; equipped with some form of limelight, and in the hands of professionals, it entertained audiences of hundreds. Note the key words "entertainment" and "amusement." There remained an area for lanternists largely untouched: education. For, unless one accepts such program titles as "Views Conveying Moral Lessons", or "Drunkard's Progress and End" as educational, most lanternists' programs consisted of travelogues, biblical scenes, religious or moral exhortations, or outright amusements such as "comic" slides, phantasmagoria, special effect slides, and the like.

Into this breach stepped a Northport, Rhode Island educator, Lorenzo James Marcy. Between April 1868 and July 1869, Marcy received three patents covering an "improvement in lamp burner" and an "improved magic lantern." Within the next decade, the Marcy Sciopticon was to become the foremost in oil lanterns. For the first time, a magic lantern was available with sufficient "throwing power" to effectively display detailed slides to a classroom, while fueled by cheap, reliable, non-explosive kerosene.

Let us now examine what was novel and improved in Marcy's lantern. First, in his Patent No. 77300, dated Apr. 28, 1868 (see Figure 1), Marcy proposed constructing the lantern body and the chimney with double walls--an inner an an outer shell, with an air space between. This would have the happy effect of keeping the outer shell cool, and at the same time permitting the lantern body to be of smaller dimensions, without undue heating of the outer shell. Secondly, both the reflector holder at the rear and the condenser lens holder at the front fitted tightly on the cylindrical body of the lantern, thus producing a compact and rigid structure. The second patent, No. 80984, dated Aug. 11, 1868, introduced a novel lamp burner. In place of the conventional round or single flat wick, Marcy placed two broad, flat wicks parallel to the axis of the lantern, with a uniquely shaped perforated plate between the wick tubes for increased oxygen supply, the total effect of which was to produce the most brilliant illumination achieved with a kerosene lamp (Figure 2). The last patent, No. 92330, dated July 6, 1869, consisted essentially of refinements to the two earlier designs, making the lantern easier to assemble and service. It also resulted in a design which more closely resembles the Sciopticons which we see in surviving examples (Figure 3).

Lorenzo James Marcy was born in Killingly, Connecticut, on January 11, 1819, the only son of Dr. and Mrs. Lorenzo Marcy. Dr. Marcy was a prominent citizen of the area, elected to the State Legislature in 1835, and recipient of an honorary M.D. degree from Yale College in 1839. Young Lorenzo had hoped to follow his father's profession, but ill health forced him to abandon the study of medicine, and he became a teacher. After a few years in Connecticut and Rhode Island schools, in 1852 he was named principal of the newly-built Barstow Union School in Detroit, Michigan, and his wife Sarah was appointed first assistant. It is recorded that the Barstow School "...was marked by a procession through the streets of Detroit with banners and music, to celebrate the opening...of the finest schoolhouse in Michigan." While at Barstow, Marcy

became interested in the use of visual aids to classroom lectures, and began the use of blackboard drawings and the magic lantern. However, the magic lanterns then available to a schoolmaster of modest means were, as we have seen, of limited projecting power. In addition, they were apt to smoke and smell unless carefully tended, and would readily burn the fingers of an unwary operator, as the lantern body and chimney became quite hot after a few minutes use. Dissatisfied with this state of affairs, Marcy began the series of experiments which culminated in the patents we have discussed above.

Since the patent applications give Marcy's address as Newport, Rhode Island, the inference is that the Marcys resigned their posts at Barstow so that Lorenzo could devote full time to his new endeavor. We do know something of their tenure in Detroit, thanks to this passage quoted from Histories of the Public Schools of Detroit:

"They (the Marcys) left a lasting impression on the schools and the community. Forty years later, in 1904, one hundred and fifty men and women, who had studied at Barstow during the Marcy regime, gathered--for the first Marcy-Barstow reunion, an event that was held annually as long as this group lived."

The date of the Marcys' next move is uncertain, but by 1874 their address was 1340 Chestnut Street, Philadelphia, opposite the U.S. Mint, and Marcy was listed as a manufacturer of magic lanterns.

Philadelphia by the mid-1860's had become the capital of the magic lantern business, due in large part to the presence of the Langenheim brothers. William and Frederick Langenheim,

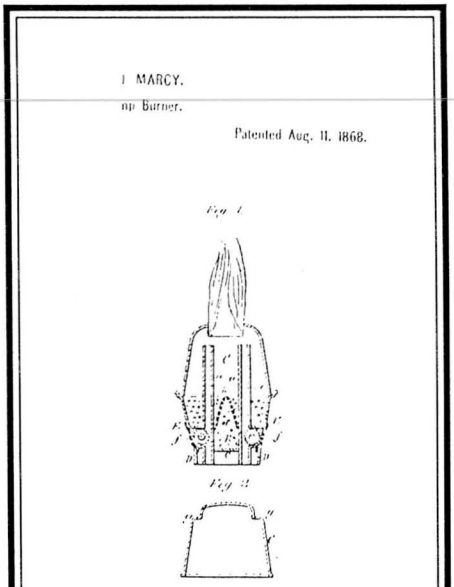

Figure 2: Marcy patent drawing showing double wick kerosene burner.

immigrants from Germany, settled in Philadelphia in 1840, where they practiced daguerreotypy through the 1840's, and experimented with other forms of photography. In 1850 Frederick was granted a patent for a process for making positive prints on glass, which he called "Hyalotypes." While not important in the field of stereographs, their principal business at the time, the glass positive was ideally suited to lantern projection, and the Langenheim firm vigorously pursued the production of lantern slides. By 1860 the lantern slide business had overtaken the production of stereographs, and within a few years photographically produced slides had almost completely supplanted hand drawn or painted slides throughout the industry.

Marcy, we may suppose, would have been attracted to Philadelpia as a site to manufacture and sell his lantern given the presence of such as the Langenheims, Dr. Coleman Sellers, Henry Renno Heyl, John C. Browne, and, nurturing all these men, the Franklin Institute. And Philadelphia seems to have been the right choice--Marcy and his lantern prospered, and a symbiosis developed between Marcy and the leading scientific figures of the day.

To accompany each lantern sold, Marcy produced a Sciopticon Manual, a marvelously comprehensive volume covering such topics as the optics of the eye, the theory and construction of lenses, the history of the magic lantern, the use of photography to produce lantern slides, etc., etc. The fifth edition, printed in 1874, ran to 178 pages, plus a 53 page priced catalog of apparatus and slides. Many of the manual chapters were edited by leading authorities of the day. The photographer John C. Browne, to whom Philadelphia historians are indebted for his superb views of the city, edited the chapter on photography. In it are described the making of glass positives for the lantern by the dry plate process, "Marcy's Wet Plate Process," and the making of Woodbury photo-relief slides. Marcy's prominence in the photographic arts of the day seems clear.

For anyone who played with a "chemistry set" in his youth, the chapter on chemical experiments will be mouthwatering. Using a simple glass tank placed on the stage of the lantern, into which chemicals could be introduced, a fascinating variety of experiments could be performed. The descriptions of "trees" of tin crystals growing as you watch, boiling "storm clouds" of ammonia dropped into copper sulphate solution, and all projected in full brilliance on the screen, makes one want to rush out and assemble the

apparatus. The same tank, the manual tells us, could be used for "...insects, larvae of gnats, shrimps, worms, lizards, &c., (which) appear as huge monsters on the screen, and excite a lively interest by their eccentric movements." This chapter was contributed by Prof. Henry Morton, President of Stevens Institute of Technology.

The Sciopoticon itself underwent only minor changes from the patent drawings of 1869. A movable slide was added which in the words of the manual "...may be used to simulate the rising and falling of a curtain, thus handsomely opening and closing an exhibition." Another device permitted raising and lowering colored filters called "tinters," to produce effects such as a red sky for a conflagration, the darkening sky for a storm, and so on.

As we have noted, Marcy's first concern when he began his experiments was to improve the light output of the kerosene lamp, at which he succeeded admirably. He was shrewed enough, however, to recognize the limitations of the Sciopticon lamp, and thus we see in the 1874 catalog a great variety of "lime" or "calcium" light equipment (a word about terminology: Marcy throughout uses the term "calcium light" rather than limelight). He also advises us that "A lantern with a calcium light...is commonly called a Stereopticon." The origin of Sciopticon is undocumented, but it seems likely that Marcy coined it from science and stereopticon. Curiously, it does not appear that he registered it as a trademark.

The Sciopticon, with Sciopticon lamp, opaque cutain, tinters, and stage, listed at $45 in the

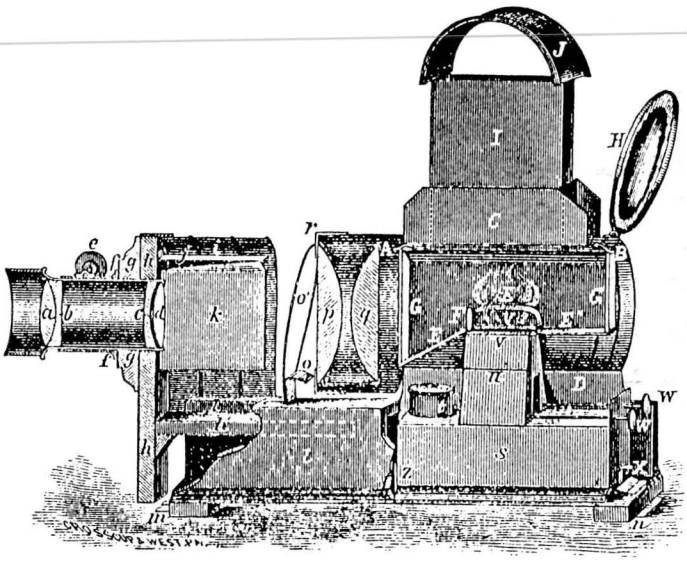

Figure 3: Marcy Sciopticon. This popular magic lantern had a moveable slide for fading in and out, and a second slide for raising and lowering colored filters.

1874 catalog, together with this somewhat plaintive note: The new additions and improvements do not add to the price of the Sciopticon, but they put all further discount out of the question." A pair of Sciopticons, with case and dissolver for showing dissolving views, was priced at exactly $100. Equipment for calcium lighting, which would include jets, gas generators, gas bags, pressure boards, tubing, etc., would at least equal the price of a plain lantern. Slides were surprisingly expensive: plain ones listed at $2.50 each, with some sets of 8 at $12. Mechanical slides, particularly elaborate "chromatropes," cost $5 and up.

Even as Marcy's Sciopticon was reaching the peak of its popularity, a new art was taking shape which would ultimately ring down the curtain on magic lanterns. On February 5, 1861, Philadelphian Coleman Sellers, grandson of Charles Willson Peale and chief engineer of a family owned machine tool firm, patented a device for the rapid viewing of a series of stereographic photographs. Sellers called his invention the "Kinematoscope." In February of 1870 another Philadelphian, Henry Renno Heyl, staged an exhibition of his "Phasmatrope" at the Academy of Music. Heyl's machine used 18 posed serial photographs (wet collodion) mounted on a wheel, revolving in front of a magic lantern. In 1876 Caspar W. Briggs, a New England photographer who had moved to Philadelpia, invented a complex mechanical slide which incorporated an intermittent movement and a shutter working together to produce the illusion of motion on the screen. Elsewhere other hands were weaving other strands--Reynaud, Marey, and Muybridge, to name but a few. By 1891 Thomas Edison had applied for patents on the Kinetograph camera and the Kinetoscope projector. And also

(Continued on page 7)

AN AMERICAN IN PARIS

By Dick Balzer

We almost didn't make it. After talking for six months about going to Paris for the special English Magic Lantern Society meeting and after making arrangements to leave the kids with grandparents, still, we almost didn't make it. Three days before our scheduled departure, clients called and persuaded me to come to Pittsburgh for some rather unusual negotiations. We were to leave at 6pm Thursday night; I went to Pittsburgh Wednesday afternoon. After working all night, I staggered into an early Thursday meeting. I barely stayed awake during the meeting, rushed home, and found myself frantically packing just three hours before we were to leave.

But we did make it. Thursday night is little more than a blurred memory. I fell asleep and when I awoke, the pilot was talking about landing. It was very early morning when we arrived in Paris. Since we were to meet a coach full of English Magic Lantern Society members in De La Barre that night, we had a day to wander and do some "picking" in Paris.

I already had a prize awaiting me. Three months ago, a friend had reported spotting an unusual blue cardboard zoetrope with its original cover. I convinced Eileen, my wife, who speaks French to try to negotiate a purchase over the phone. She did, and for three months I had waited to pick up this piece.

We spent the morning with an old friend, and the afternoon searching for some finds. We stopped at a number of shops, a few came from old lists given by others. Nothing. We went to pick up the zoetrope at 3pm. My heart sank when we arrived at the shop and were greeted by a pulled iron grate covering a closed store. We waited and waited for what seemed like an eternity (less than half an hour), before the proprietor arrived.

The zoetrope was all that I had expected, but the store was packed with other goodies. I felt like a chocolate junkie set loose in a new chocolate chip factory. Two hours later we had negotiated over several other pieces, most of which I left to pick up the following Monday. I took only the zoetrope with me (which I had to have!) and a slightly battered but unusual Auber toy lantern. Armed with finds which would have themselves made the weekend, we headed out to De La Barre.

We were told that the city hall was a short walk from the train station, but it ended up being a half-hour struggle with luggage. Still, we arrived at 6pm as promised. By now we were tired and beginning to feel it. The British bus didn't arrive until nearly 7:30 andwe had a little formal welcome in the parking lot. The assistant mayor, a collector of magic lanterns and the organizer of the French get-together, and Tony Dugdale, Chairman of the British Society, exchanged niceties.

Following the ceremonies we all boarded the bus and made our way to our hostel, which could kindly be described as non-exceptional. While the British members freshened up and prepared to leave for dinner, Eileen and I struggled to get the hotel to provide some towels and soap, ate a non-descript meal, and went to bed.

Saturday was to begin wih a photomarket featuring lanterns and other pre-cinema devices. For us, the day began poorly. One of the British members gave Eileen a piece of toffy and before we knew it, a large filling had been dislodged. Most of the morning was spent trying to find a dentist who would see Eileen. A 3:45 appointment put an end to our plans to spend the afternoon in Paris.

We sat around a good deal but also got to see an exhibition of lanterns and slides, most of which were from the "modest" collection of the assistant mayor. There were some extraordinary pieces, rare 18th century slides, and a Lampierre lantern perched atop a tilted lamp base.

Eileen's tooth repaired, we went to dinner with a number of the British Society members. Following dinner was the day's real treat, a show by Doug and Anita Lear. I have seen their show four times in the past five years--it keeps getting better! Gone is some of the distracting glitter of their early shows. What remains is the most professional display I've ever seen, and a show which is wonderfully entertaining and well-paced. The music, the slides, the smoothness of it all, add up to an extraordinary event. One highlight was the lantern slide battle between the British and French war ships. As you might guess, the British navy prevailed to the delight of less than half the audience.

The night was not yet over. Each foreign guest was assigned to a French host who had agreed to put him up for the night. Our host was a retauranteur. He does not collect lanterns, but is a friend of the assistant mayor. Champagne, a lit fireplace, and a table full of food greeted us as we entered our host's home. We spent a lovely two hours talking. I, that is, listened--

limited by my lack of French--while Eileen and the couple carried on.We retired to our hosts' 21-year-old daughter's room. She had kindly given it up to us and it provided a delightful night's rest, decorated with posters of the latest singing stars.

Sunday, like Saturday, was to be a relaxed day. We were all to meet behind the city hall and go together to the Paris flea market. I had little expectation of finding anything there since the market would have been well picked over on Friday and Saturday. We travelled in little packs, peeking in stall after stall. I was amazed, excited, and very pleased to find a beautiful large round red lampascope. In a moment it disappeared in my bag only to pop out occasionally for a sort of show and tell. We kept changing the group we walked with. My friend Ernst Hrabalek joined us and then we hooked up with Doug and Anita Lear and their kids. I though we would mainly walk and talk, but Ernst led us to one of his special places and Doug and I each found some more great buys.

After a quick lunch, we were back on the bus laying out our new treasures. A well-packed flea market still offered up some goodies.

The next stop wsa the French Cinema Museum. Although it is currently closed for alterations, we were allowed in and given a special tour. I personally found the museum disappointing. The displays were not particularly well-arranged or interestingly designed. The last few rooms, however, were extraordinary. The last chamber was packed with early lantern pieces and pre-cinema instruments including a beautiful 18th century peep show, some rare slides, a rare small polyrama panoptique, and an oversize phenkistascope.

The best was still to come. Herded back into the auditorium, we were treated to a magic lantern show. "Show" really isn't the right word. It was more a display of the museum's best slides, and what a collection they have! To protect the originals, the museum has reproduced the slides and the technical reproductions were nearly as interesting as the original pieces. The slides were great; the best for me was an original piece--a projecting phenakistascope slide. It was the first time I had seen this slide in action and the entire audience applauded the effect--a man climbing a ladder. What a marvelous piece!

After all, the museum had turned out to be quite a treat. All that remained was to board the bus and return to De La Barre for an 8:00 banquet. It started a little stiffly, with the French sitting mostly at their tables and the British and Americans at their own.

Our guests presented each woman with a rose and each man with a bottle of wine. Wine can make most evenings loosen up. The food was terrific, the best banquet fare I've ever had. Mix wine and good food and it won't be long before the toasts begin. First it was the assistant mayor's turn to toast the English, to toast the Americans (American member Grace Frederick and her niece had attended as well as Eileen and myself), and to toast the evening. Not to be outdone, Tony Dugdale dug deeply into his ample bag of oratorical excellence and toasted nearly everyone at the feast. Then we toasted the caterer of the affair who delighted everyone by responding to a very French request and favoring us with a song. In a deep rich voice he

(Continued on page 8)

REMEMBER!
3RD AMERICAN MAGIC LANTERN CONVENTION

JUNE 26-28, 1987

BOSTON, MA

(Continued from page 5)

by 1891 age and a new era had caught up with the gifted educator from Newport. In that year, Marcy sold the Sciopticon business to a Philadelphia printer named John Wilbour and moved back to Newport. There he died at the age of 77. The year was 1896, and before that year was out, "motion pictures" were a reality and the two-hundred fifty year reign of the magic lantern was over.

AUTHOR'S NOTE: I wish to thank the following persons for their kind assistance in providing material for this article: MissAntoinette Adam, the Historical Society of Pennsylvania; Mr. Charles Wilt, Librarian, the Franklin Institute, Philadelphia; Mrs. Alice C. Dalligan and staff, the Detroit Public Library; and Mrs. Madeline Wordell, Librarian, the Newport Historical Society. Also Mssrs. Richard Balzer and Jack Naylor, for the loan of items from their collection.

EDITOR'S NOTE: The article first appeared in **The JOURNAL: New England Journal of Photographic History**, March-April issue, No. 92, 1983, and is reprinted by permission of the author.
Alan Kattelle is a charter member of the PhotoHistorical Society of New England and currently writes a column on cine collecting for **Shutterbug**.

sang of his native Brittany. Later that evening, he sung another.

Time kept moving. As tired as many people were, none wanted to leave. Tony Dugdale seemed determined not to leave before the French; consequently, this treat of treats didn't wind up until nearly 2am.

I stood in the driveway, saying goodby to all our English friends and goodnight to our new French acquaintances. Then, Eileen and I helped the caterer clean up so he could drive us back to our Paris hotel. It was three in the morning when we checked back in.

Exhausted but happy, we had had a very special weekend. In the two days left, we recovered from the pace of the weekend by indulging ourselves in French food, climbing Notre Dame, wandering the streets, picnicing along the Seine, and enjoying Paris in the Fall.

FROM THE EDITOR'S DESK

*One of the secret joys of editing this journal is receiving letters from our members. A recent missive from Nancy Bergh included a request for aid that I thought I'd pass on:

"(Magic Lantern Society member and illustrated song slide historian) John Ripley is hoping to have published a new illustrated edition of Charles Sheldon's novel **In His Steps**. The story was first read to the Reverend Mr. Sheldon's congregation in 1896 and was first published in book form in 1897 (and is still in print today). In 1900, George Bond, of the Stereopticon and Film Exchange in Chicago, produced and, according to his catalog, copyrighted a set of 150 slides illustrating the novel.

In 1967--in honor of the 70th anniversary of the publication of Sheldon's novel--John edited a soft-cover edition of the book illustrated with Bond's lantern slides. (John owned the complete 150-slide set which he later donated to the Sheldon Room of the Topeka Public Library.) John has often told me that he believes that these slides were "the first screen treatment of an American published novel." It is this assertion that he seeks to have verified."

How about it? Does anyone know of an earlier attempt to document a published piece of American literature? Mr. Ripley is aware of slide series such as "Uncle Tom's Cabin," but does not consider such attempts as "comprehensive" treatments. Those of you with strong opinions on the subject (and the evidence to back them up!) can write directly to John, Nancy, or myself.

**Included in this mailing is the 1986 membership list for the Magic Lnatern Society of the U.S. and Canada. Number-mongers will be glad to note that the Society has been holding its own recently, with a healthy infusion of new blood making up for members lost, stolen, or strayed. It should go without saying (but I'm bold enough to do so anyway!) that this is a private list for the exclusive use of our members, and the unselfishness with which our members have divulged their addresses and phone numbers should not be betrayed.

***As if the aforementioned membership lists were not enough, we've also packed in two extra goodies. Each conferee at the recent British Magic Lantern convention received a well-stuffed packet containing all manner of wonderful conference notes. Two conference speakers, Terry Borton and Your Truly, have provided enough extras of their own fliers to send to each member of the American Society. Enjoy.

****Curiously little appears in this edition of the **Bulletin** about the British Convention in early April. Suffice it to say that it was a remarkable experience and that a team of crack reporters captured every event for the **Bulletin** in words and pictures. Unfortunately, our publishing schedule is such that we won't be able to share it with you until early 1987. Stay cool; it's worth the wait!

*****And speaking of the future, we have a wealth of good reading in store for the rest of 1986. In late August you'll receive the second in our reprint series of **The Magic Lantern**, America's best 19th century lantern journal. In October comes another 8-page **Bulletin** with a terrific article on contemporary flipbooks by Ruth Hayes and an exceptional piece on the production of illustrated song slides by John Ripley. December is the month for our traditional holiday issue and this year's theme will be "Temperance" (with no intention of putting a damper on anyone's holiday cheer!).

******Finally, we'd like to make note of our new look. For the past several issues I've been threatening to lay out the **Bulletin** via computer. It has finally happened! With the help of the Society, we've purchased a program that permits me to lay out and edit our journal using my home computer. A laser printer produces the master and Dick Evans runs off the copies, all at about half the previous time and effort. Responses?